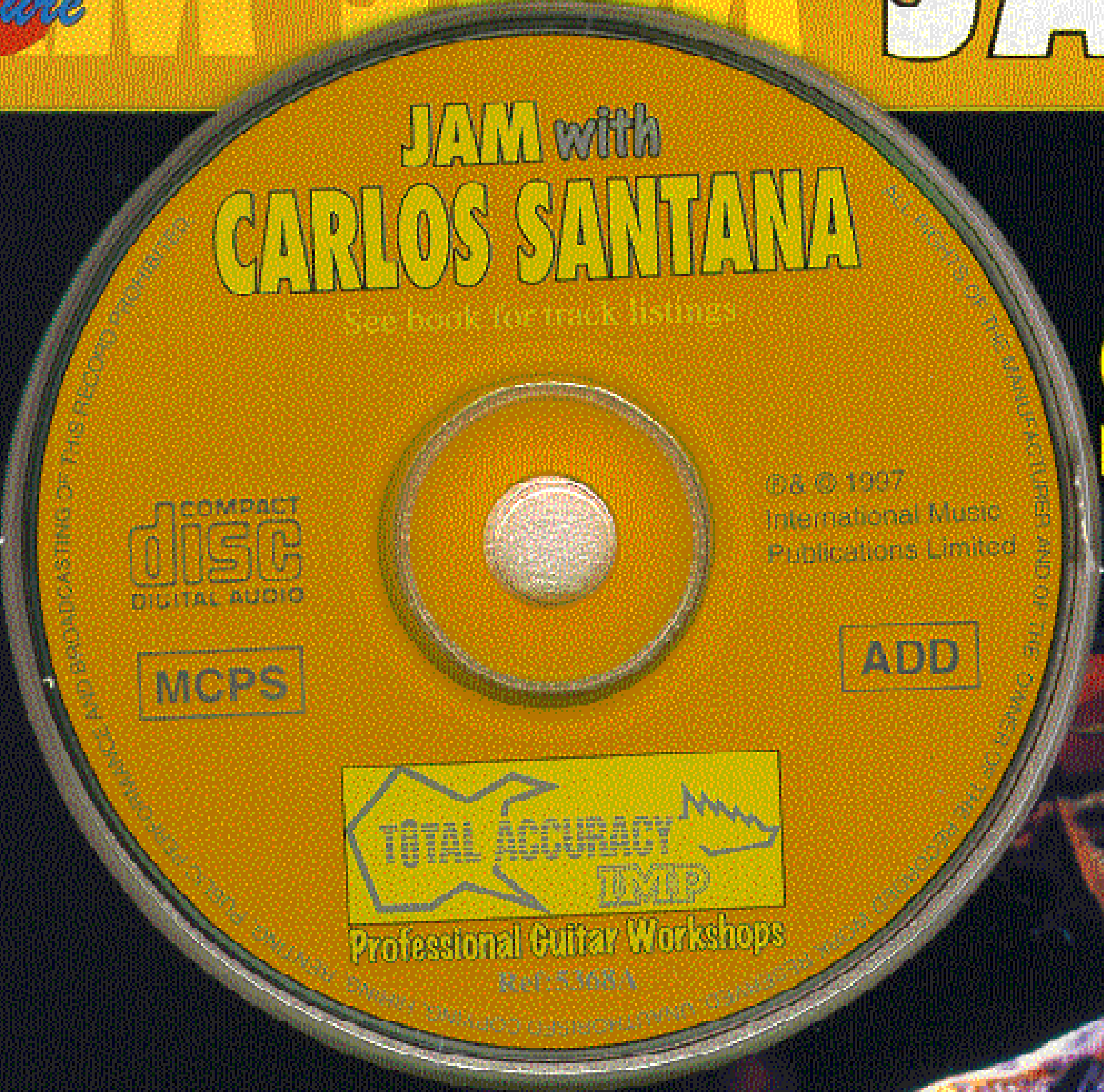
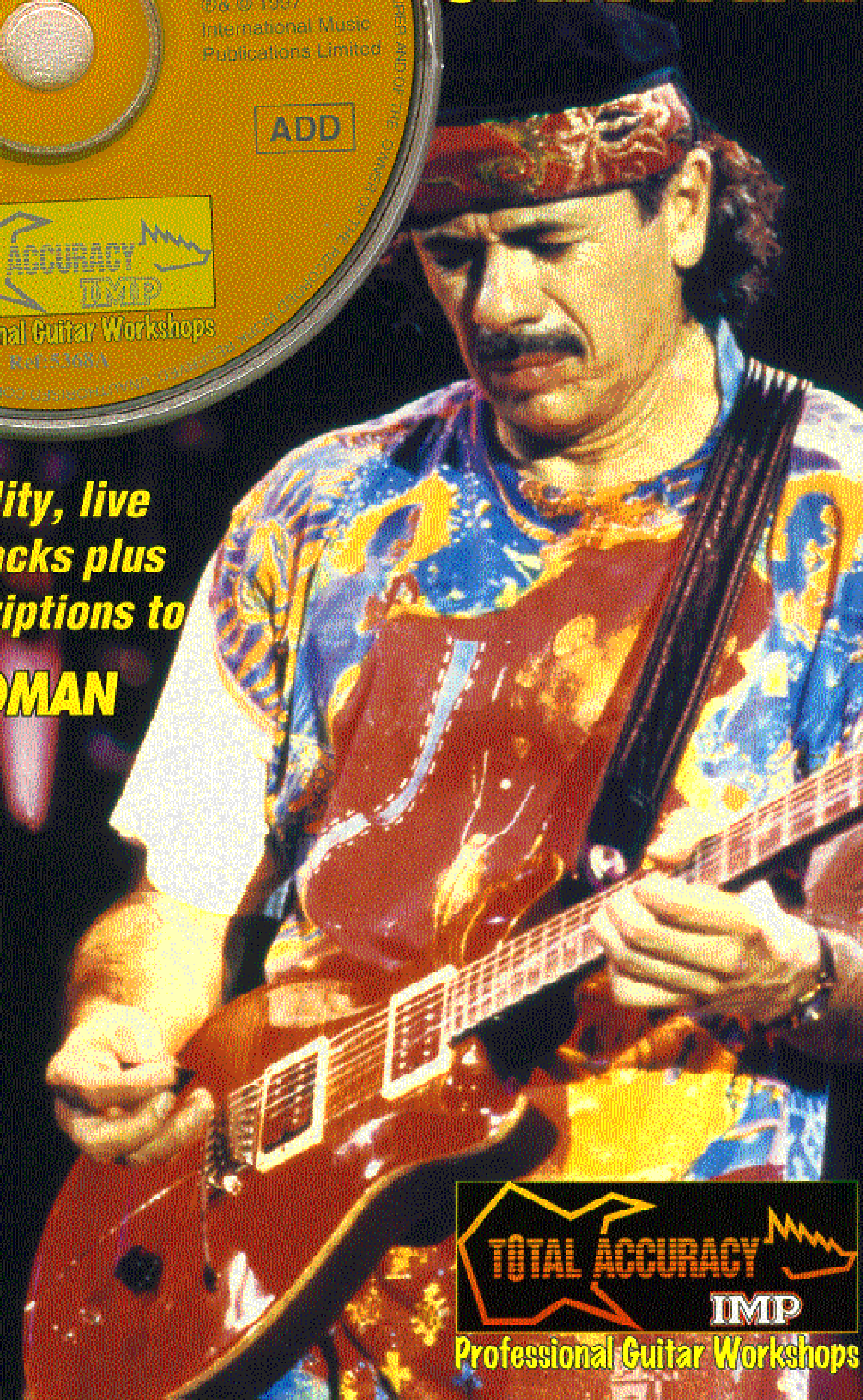
Guitar Tablature

JAM with CARLOS SANTANA





Includes superb quality, live recorded backing tracks plus note for note transcriptions to

BLACK MAGIC WOMAN

SAMBA PA TI

SHE'S NOT THERE

THE HEALER

OYE COMO VA

EUROPA

EVIL WAYS

PERSUASION

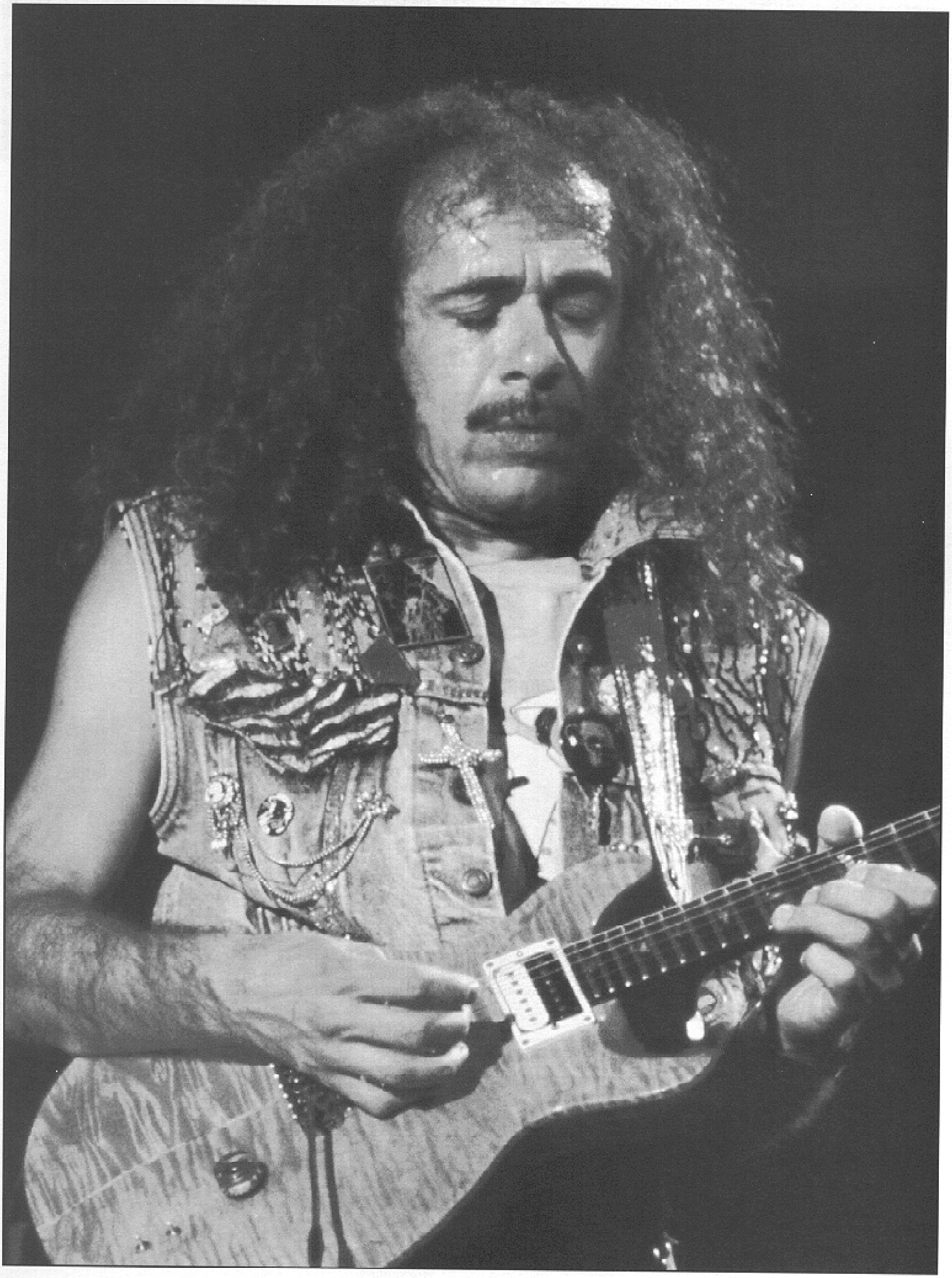
TOTAL ACCURACY
IMP
Professional Guitar Workshops

JAM JAM JAM

with

CARLOS SANTANA

TOTAL ACCURACY
IMP
Professional Guitar Workshops



CONTENTS

ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!!

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First Edition 1997

Music arranged & produced by Stuart Bull and Steve Finch. Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.
Stuart Bull: drums, Richard Barrett: guitar, Mick Ash: bass, Pete Adams: keyboards.

Professional Guitar Workshops

Introduction

The TOTAL ACCURACY 'JAM WITH...' series, is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book together with backing tracks on the CD gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of Carlos Santana's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collection, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading these out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all however is that you enjoy JAM with CARLOS SANTANA and HAVE FUN!

Carlos Santana was the pioneer of Afro-Cuban rock and later brought so many styles into his playing that he is now really quite impossible to pigeon-hole. Carlos broke new ground in the '60s and since then has always been at the apex of the San Francisco music scene. Indeed, almost every well known guitarist cites him as a major influence.

Born on the 20th July 1947, Carlos grew up in Tijuana, Mexico, where he was surrounded by traditional Mexican music which he just could not get in to, much to the disappointment of his father, a traditional street violinist. Later, the Santana family moved to San Francisco where he was introduced to rock and blues, especially the guitar styles of B.B. King and Little Richard and this he did get in to! It was here also that Carlos met keyboard player Gregg Rolie and with him formed The Santana Blues Band in 1967 which was soon completed by Tom Frazer (guitar), David Brown (bass) and Rod Harper (drums), but this line-up was to change frequently. In its original incarnation, The Santana Blues Band was a group of equals with Carlos named as band leader only to satisfy a Musicians Union requirement of the time.

With their name shortened to Santana, their reputation grew steadily resulting in them being signed by Columbia Records and recording their debut album *Santana* in 1969, containing *Evil Ways* and *Soul Sacrifice*. The follow-up album, *Abraxus* included the classic *Samba Pa Ti* and the Peter Green penned *Black Magic Woman*. For the first time Afro-Cuban rhythms were made accessible to predominantly white audiences with the medium being Carlos' relaxed and fluid, although when needed incredibly fiery, guitar work.

Their appearance at Woodstock and subsequent inclusion in the triple album gave Santana their major breakthrough as well as being one of the highlights of the festival. After three hit albums with Santana, Carlos released a live duet album with vocalist and drummer Buddy Miles followed by the fourth Santana album *Caravanserai*. This album marked a definite change of style as Gregg Rolie and Neal Schon left to form Journey and Carlos discovered religion through the teachings of Sri Chimnoy and took an additional religious name - Deavadip - meaning *Light Of The Lamp Supreme*.

It was this that brought Carlos together with John McLaughlin, a fellow Sri Chimnoy disciple. Together they recorded *Love, Devotion, Surrender* a duetted instrumental album. The following year after the release of another Santana studio album *Welcome*, and a *Greatest Hits*, Carlos

teamed up with another devotee, Alice Coltrane, to record the instrumental album *Illuminations*. After two more album releases and some high profile concerts with artists such as Bob Dylan, Stephen Stills, The Grateful Dead and Joan Baez, Santana released a cover of The Zombies' *She's Not There* in 1977 and achieved their biggest U.K. hit.

In a small biography such as this, it is impossible to list everything Carlos has recorded. There have been over 30 releases using just the Santana and Carlos Santana names - that does not include the albums he has guested on! Carlos Santana is one of the most prolific artists to have come from the music breeding ground of '60s California. His history reads like a who's who of music - Carlos' guests and band members have included Michael Shrieve, Tom Coster, Graham Lear and Flora Purim. The lists of shows - in stadiums, small venues and even for charities - Live Aid, disaster benefits, prison inmates, would fill a book on their own.

This book contains eight tracks, some written by Carlos and some not, but all done in that instantly recognisable Santana style. Learn and enjoy!

Performance Notes

Black Magic Woman

Taken from the Peter Green classic, this version has a driving Bossa Nova feel. The intro displays Carlos' unique use of sustain and feedback, squeezing the most from each and every note. This is then followed by a staccato melody line, with not too much distortion, ending with a slow 'rake' across the Dmin7 chord and a pause before the solo guitar comes in. This is played using the neck pickup and starts by playing variations on the vocal melody. As this section continues the improvisation becomes more adventurous, adding a few high register notes with phrases from the D blues scale (D,F,G,G#,A,C).

The chord work is very rhythmic, following an almost 12-bar minor blues progression using Dmin7, Amin7 and Gmin7. This pattern is used through all of the verses.

The main guitar solo has a similar theme to the one at the beginning of the track, but plays through the chord progression twice. This time, as well as melodic experimentation, Carlos uses some unusual rhythms in his phrasing. This kind of playing is sometimes referred to as 'playing across the beat'. Once again the D blues/minor pentatonic scale is used, although there are a couple of references to the D natural minor scale (D,E,F,G,A,Bb,C).

The outro is similar to the intro, using the same type of sustained notes. Generally the dynamics or the amount of distortion present in the guitar tone are changed using the guitar's volume control. This track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

Samba Pa Ti

This tune is a mellow instrumental with strong melodic content. The guitar's volume control is frequently used to change the tone of the guitar, varying between a searing lead tone and by contrast a barely audible clean tone.

After the initial statement of the melody a short section follows where the guitar is double tracked using occasional harmony notes. At the end of this section the beat picks up with a double time feel and the melody line becomes more experimental. Throughout this track the scale used is G major (G,A,B,C,D,E,F#).

All through this track classic techniques like string bends, unison bends, and open string pull-offs are used. The guitar was probably a Gibson Les Paul Special with the bridge pick-up

selected and the tone control 'backed off' a little. Once again, the amplifier was probably a Fender Princeton or Mesa Boogie.

She's Not There

This track is in the key of G minor, introducing some solo guitar fills in the second verse. These are improvised from the G minor pentatonic scale (G,Bb,C,D,F), and continue through to the chorus. The solo kicks in using a raunchy sounding 'double stop' lick. The beat picks up a little here and the solo features some fast blues licks with wide string bends, still using the G minor pentatonic scale.

The next solo is played with a shrill sound, through a wah pedal with a short 'slap back' echo. The scale once again is the G minor pentatonic, this time with some tremelo arm effects, usually lowering the pitch rather than using it for vibrato. This track was probably played on a Paul Reed Smith guitar through a Mesa Boogie amplifier.

The Healer

This track was recorded with the revered bluesman John Lee Hooker. It begins with a 'double stop' riff, just on the edge of distortion, and before long Carlos' distinctive solo guitar can be heard improvising around the D minor pentatonic scale (D,F,G,A,C), with occasional references to the D natural minor scale (D,E,F,G,A,Bb,C).

Later in the track the soloing becomes more agressive, using wah effects and fast picking techniques. Having said this the playing is very soulful and dynamic, in keeping with the Latin-American feel. This track was probably played on an early Paul Reed Smith guitar through a Mesa Boogie amplifier.

Oye Como Va

This track opens with a melody based around the A natural minor scale (A,B,C,D,E,F,G). Behind the verse there is some sparse chord work based around the Amin7 and D chords. After the vocal section there is a solo, again based around the A natural minor scale, occasionally using notes from the A blues scale (A,C,D,Eb,E,G). The solo often makes musical references to the D chord by including an F# which is not in the previously mentioned scales, but is contained in the D chord.

After the final vocal section there is a short solo in a similar style to the first, using repeated melodic themes, playing closely along with the rhythm of the backing musicians. Once again this track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

Europa

This atmospheric instrumental features Carlos' searing lead sound, treated with reverb and a short delay. The first solo section is very melodic, using the C natural minor scale (C,D,Eb,F,G,Ab,Bb). Sometimes there is a pentatonic feel about the solo, especially during the last phrase of the first section, but this is not surprising as the C minor pentatonic scale (C,Eb,F,G,Bb) is contained wholly within the C natural minor scale.

The next section is played with a clean sound, through a vibrato or fast chorus effect. This section uses mainly the C minor pentatonic scale. The distorted guitar takes over once again here in a similar vein to the first section, and the feel becomes slightly more brisk. During this outro section the guitar's volume control is used to change the dynamics of the sound; turning down for less distorted parts and up for maximum sustain. This track was most likely played on a Yamaha SG through a Mesa Boogie amplifier.

Evil Ways

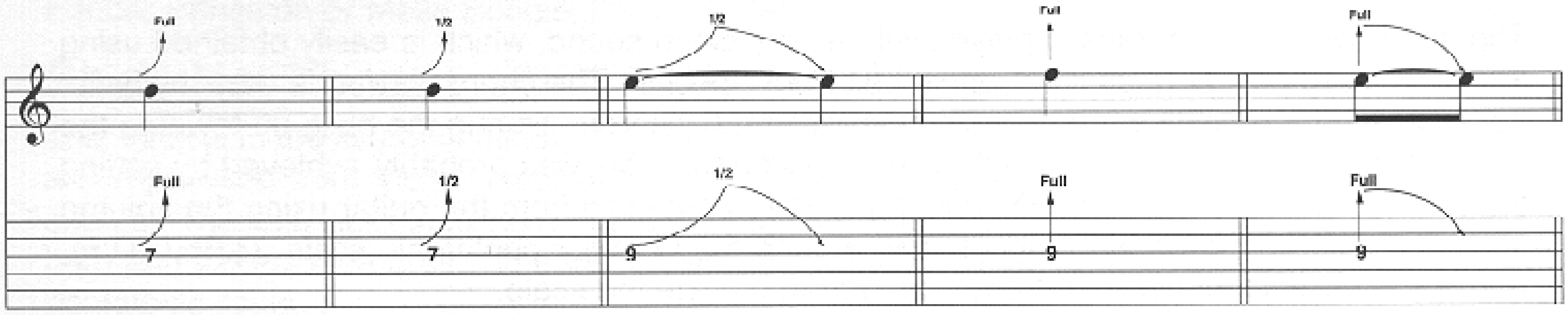
The chord work on this track is played with a very clean sound, which is easily obtained using a P90 or 'soap bar' pickups like Carlos' Les Paul Special. The chord playing is very rhythmic, based around a repetitive groove using Gmin7 and C chords. During the build up towards the solo the guitar's tone becomes slightly more distorted. This was probably achieved by setting the amplifier to a distorted sound, which was then controlled from the guitar using the volume pot. The solo and outro is roughly based around the G minor pentatonic scale (G,Bb,C,D,F), with some occasional passing notes added from outside the scale.

Persuasion

This track is in the key of F minor, an unusual choice for a guitar based band. There is also a recurring modulation to Ab minor which gives a 'dark' overall feel. The sound of the guitar is slightly distorted, but the strength of picking attack varies this throughout the song. The picking and strumming styles are very busy using lots of muted strokes.

The solo appears at the end of the track once again. It is played using mostly the F blues scale (F,Ab,Bb,B♮,C,Eb). After the beginning section of the solo a 'question and answer' phrasing section begins between the lead guitar and the rhythm section. The guitar continues to play the F blues scale even when the backing chord is Ab minor, this creates a distinctly moody sound.

Notation & Tablature explained



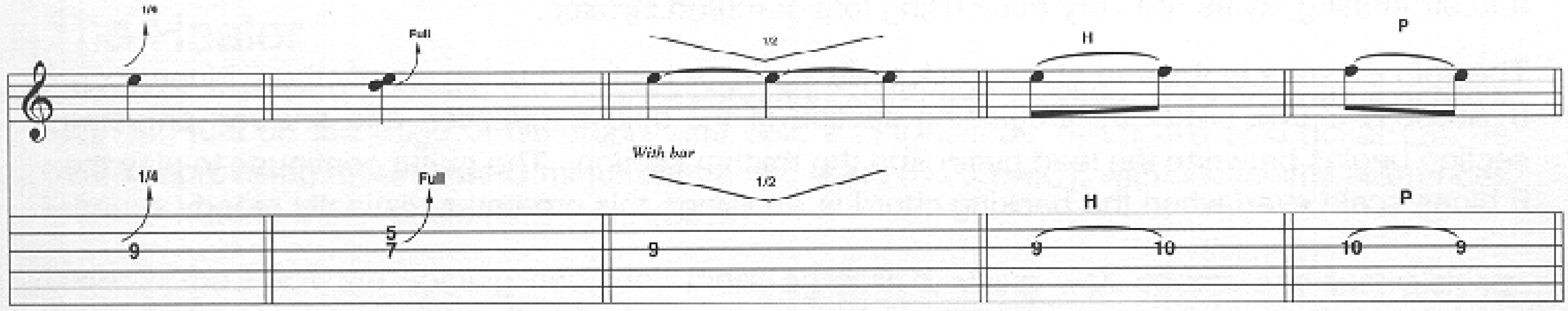
BEND: Strike the note and bend up a whole step (two frets)

BEND: Strike the note and bend up a half step (one fret)

BEND AND RELEASE: Strike the note, bend up a half step, then release the bend.

PRE-BEND: Bend the note up, then strike it

PRE-BEND AND RELEASE: Bend up, strike the note, then release it



QUARTER-TONE BEND: Bend the note slightly sharp

UNISON BEND: Strike both notes, then bend the lower note up to the pitch of the higher one

TREMOLO BAR BENDS: Strike the note, and push the bar down and up by the amounts indicated

HAMMER-ON: Strike the first note, then sound the second by fretting it without picking

PULL-OFF: Strike the higher note, then pull the finger off while keeping the lower one fretted

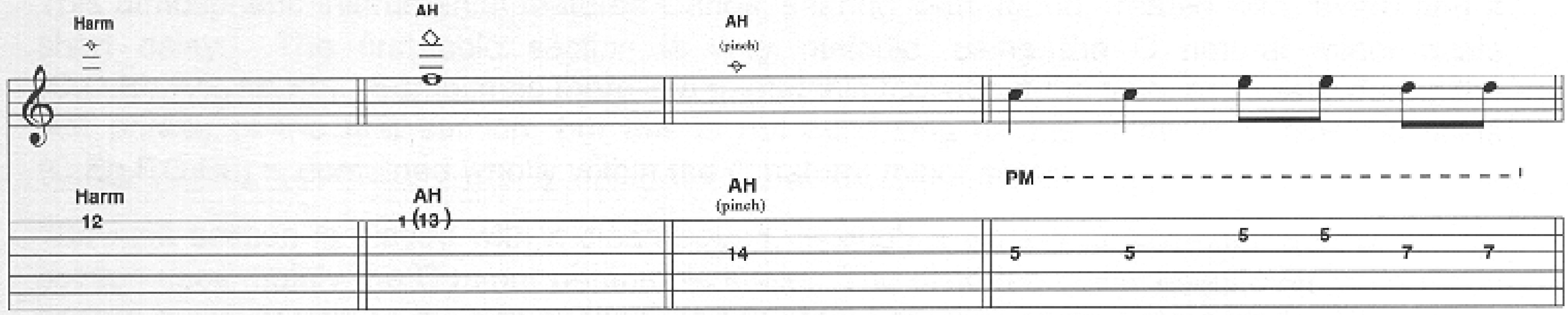


SLIDE: Slide the finger from the first note to the second. Only the first note is struck

SLIDE: Slide to the fret from a few frets below or above

VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar

TAPPING: Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way



NATURAL HARMONIC: Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect

ARTIFICIAL HARMONIC: Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger

ARTIFICIAL HARMONIC: The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum

PALM MUTES: Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line)

Black Magic Woman

Words and Music by PETER A GREEN




GUITAR SOLO
Am7
Dm7
Gm7
Dm7
Am7
Dm7
Dm7
Vocals
Dm7
Got a Black Magic Woman, got a Black Ma - gic
– by, don't turn your back on me ba -
by, got your spell on me ba -
Guitar
35,47,83


Am7
Dm7
Wo - man, I've got a Black Ma - gic Wo - man
- by. yes. don't turn your back on me ba - by
- by, yes, you got your spell on me ba - by
E B G D A E
37.49.85
Gm7
Gm7
got me so blind I can't see that she's a
stop mess - ing round with your tricks. Don't turn your
turn - ing my heart in - to stone. I
rake
H P
sl
40,52,88
Dm7
Am7
Dm7
3rd time to CODA
1
Black Ma - gic Wo - man, she's tryin' to make a dev - il out of me. Don't turn your back on me ba -
back on me ba - by, you just might pick up my magic sticks.
need you so bad, Ma - gic Wo - man, I can't leave you a - lone.
43.55.91
46

GUITAR SOLO


Dm7
Dm7
Am7
Am7
Dm7
Dm7
Gm7
Gm7
Dm7
Am7
Dm7
Dm7
Am7
Am7
Dm7
Dm7
Gm7
Gm7


Dm7
Am7
Dm7
D.S. al Coda
Vocals
You got your spell on me ba -
Guitar
Full
CODA
Guitar

Samba Pa Ti

Words and Music by CARLOS SANTANA




Am7
Bm7
P P H H
sl H
Am7
H H P
Full
D
sl
G
H
3
sl
H P
P
Em
D
3
sl
G
H
Bm7
sl
H P
Em
rake
P
Am7
H
H P
P
Full
D
Full
E B G D A E



28
Am7
D
31
Am7
Bm7
Am7
34
D
G
Bm7
w/vol.
37
Am7
D
G
40
Bm7
B♭m7
Am7
D


G
Am7
G
H
sl
43
Am7
G
Am7
H P
H
46
G
Am7
G
49
Am7
G
H P
sl
Full
P
52
Am7
G
P
Full
sl
54


Am7
G
56
Am7
G
58
G
Am7
61
G
Am7
63
G
Am7
8va
65


G
Am7
G
Am7
G
Am7
G
Am7


G
Am7
G
Am7
8va
G
Am7
G


Am7
G
Am7
G
Am7
G
Am7
G

She's Not There

Words and Music by ROD ARGENT





* Guitar tacet 2nd time


Well, let me tell you 'bout the way she looks, the way she ac - ted, the co- lour of her hair,
* Played both times
CODA
her voice was soft and cool, her eyes were clear and bright, but she's not there.
GUITAR SOLO I


(8va)
Loco
Vocals
Guitar
D.S. al Coda
Well, it's too
CODA
there.
Gm

GUITAR SOLO II



The Healer

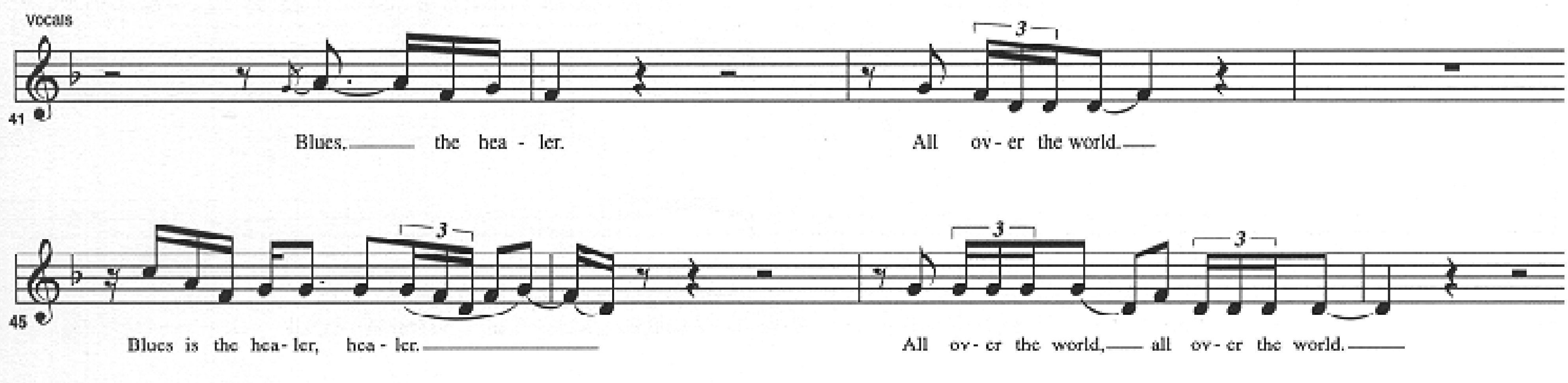
Words and Music by CARLOS SANTANA,
CHESTER THOMPSON, JOHN LEE HOOKER and
ROY ROGERS





The Healer

2nd File




53
It can heal you, heal you, yeah, yeah. Heal me, heal me to
57
heal me. I was down, I was down. Heal me.
61
No, no, no, no, no, no. Yes it is, yes it is. (spoken) Look now. My wo-man left me.
65
The Blues healed me. My wo-man left me, left me ear - ly one morn - ing.
69
The blues heal, heals, heals me, heals me. Yeah, yeah. Lo,
73
lo, lo, lo, lo, lo, lo, lone - ly. (spoken) My ba-by. Blues. The blues
77
is the hea-ler. Blues, blues is the hea - ler, hea-ler.
Vocals
It healed, healed, healed, healed,
Guitar
6
P H P P P
Full
E B G D A E
10 13 10 12 13 12 10 12 10
13
81
* With wah wah


* Vocal Ad Lib to end
heal, heal, heal, heal, heal, healed.
Guitar
Loco
* release ½
Full
H
P
sl



(8va)
Full
P
H
Loco
1/2
96
99
102
104
106


8va
Loco
* slow bend
Keyboard Outro
16
Full
P
H
sl

Oye Como Va

Words and Music by TITO PUENTE JR



GUITAR SOLO 1




Am7
D9
Tacet
Play 3 times
Play twice
Gtr II
Am
Am(maj7)
D9sus4
Let ring whenever possible
Am6
Organ Solo (Org. tacet last 2 times)
Continue sim.
Play 13 times
D


Vocals
Am7
D9
Am7
D9
Oy - e !co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.
Guitar
96,100
D7(no3rd)
Gtr II
Gtr I
sl
104
Am7
D9
Am7
D9
Gtr I
P
H P
sl
108
Am7
D9
Am7
D9
112


8va
Loco
Am7
D9
Full
sl
½
P
H
T
Gtr II
Am
D
(Shout:) Uhh!
116
120
124
128
132

Europa

Music by CARLOS SANTANA
and TOM COSTER




Tacet
Fm7
B♭7
E♭maj7
A♭maj7
G7sus4
G7
Cm
Clean tone w/fast chorus/vib
Tacet
B♭7sus4
B♭7
E♭maj7
A♭maj7
G7sus4
G7
Cm
Full
sl
P
H
½
f
mf
17
21
24
27
30


Tacet
B♭7sus4
B♭7
E♭maj7
A♭maj7
G7sus4
G7
Cmaj7
Tacet
Fm7
B♭7
E♭maj7
A♭maj7
* return to original distorted sound
G7sus4
G7
Cm7


Fm7
Cm7
Fm7
Cm7
Fm7
Fm7
Cm7
Fm7
Cm7
Fm7
Cm7
slow bend
Cm7
Fm7


Cm7
Fm7
sl
P
H
Fm9/B♭
Full
E B G D A E

Evil Ways

Words and Music by SONNY HENRY




C Gm C Gm C
– by, and ev - 'ry word that I say is true. You got me
Gm C Gm C Gm C
run - nin' and hi - din' all o - ver town. You got me snea - kin' and a peep - in' and
Gm C D7 D7
run - nin' me down. This can't go on. Lord knows you got to
sl
Gm C Gm C Gm C Gm
change, ba - by, ha -
H


C Gm C Gm C
-by. When I come home ba - by,
H
H
23
24,60
Gm C Gm C C13 Gm C Gm
my house is dark and my pots are cold. You hang a - round, ba -
26,62
Gm C Gm C Gm C
- by, with Gene and Joan and a who knows who. I'm get - tin'
29,65
Gm C Gm C Gm C
ti - red of wait - in' and fool - in' a - round, I'll find some - bo - dy, that won't make me
32,68


Gm C D7
TO CODA
feel like a clown. This can't go on.
Lord knows, you got to
35.71
ORGAN SOLO
Gm C Gm C Gm Gm C Gm Gm C
Play 8 times
change.
38
40,42,44,46,
48.50.52.54
* Rhythm guitar continues sim.
Gm C Gm C
D.S. al Coda
When I come
56
CODA
N.C.
Gm C7
Yeah, yeah, yeah!
73


Gm C7 Gm C7 Gm C7
Hey, hey.
GUITAR SOLO
Gm C Gm C Gm C
Gm C Gm C Gm C Gm C
Gm C Gm C Gm C
Gm C Gm C Gm

Persuasion

Words and Music by GREGG ROLIE





Fm B♭ Fm7 A♭m
self. You got per - sua - sion.
Fm B♭ Fm7 Fm B♭ Fm7 C B♭
I can't help my - self. Some- thing a- bout you ba - by.
A♭ G G♭ Fm B♭ Fm7 Fm B♭ Fm7
Keeps me from go- in' to some- bod- y else. Yeah, oh how the
Fm B♭ Fm7 Fm B♭ Fm7 Fm B♭ Fm7
way you walk now, now, now ba - by, you put me in a daze all the


Fm Bb Fm7 Abm
time. The look that you got for me ba - by, like the
23
Fm Bb Fm7 Fm Bb C Bb
de- vil in dis - guise. Some- thing a - bout you ba - by.
26
Ab G Gb Fm Bb Fm7
You're one, you're one of a kind.
P P
29
Fm Bb Fm Bb Fm Bb Fm Bb
PM PM PM PM
32

GUITAR SOLO I




Fm
I can't keep the rain from com - in' down.
B♭ A♭m
Look out now. I can't get out from un - der,
Fm
but I would-n't want to ev - en if I can.
B♭
C B♭
Some - thing a - bout you ba - by,
A♭ G G♭
make me feel, make me feel like a
Fm
man.
B♭ Fm7
P
E B G D A E

GUITAR SOLO II





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Carlos Santana's instantly recognisable guitar style brought the rhythms of Afro-Cuban music to generations of people who might otherwise never have heard them. His soulful playing has inspired guitarists the world over for the last three decades, and continues to do so today.

This guitar workshop is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in this book together with backing tracks on the CD gives you the opportunity to learn eight of Carlos Santana's tracks note for note and then jam with a professional session band. The track listing reflects some of Carlos Santana's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

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TOTAL ACCURACY

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